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# THE AMERICAN MAGAZINE OF ART

## AN ILLUSTRATED MONTHLY MAGAZINE

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### THE 1916 CONVENTION

The Seventh Annual Convention of The American Federation of Arts will be held in Washington, D. C., at the New Willard Hotel on May 17, 18 and 19, 1916.

The main subject chosen for consideration will be "Art and the People" with special reference to the enrichment of everyday life and the development of the highest type of citizenship. To an extent it is in reality a continuation of the great subject of "Art Education" which was considered at the convention last year.

At the first session there will be one or two distinguished speakers who will deal with the subject in its broadest aspect. The second session will be devoted to the work that "Art Museums" are doing to reach the people and increase both knowledge and appreciation of art. At this session Mr. Edward Robinson, director of the Metropolitan Museum, will preside. The session on Thursday morning, the second day, will be given over to discussion of "People's Institutions" such as the public schools, public libraries and the Universities. The afternoon session on the 18th will be exclusively devoted to "Civic Art" and "City Planning," as it also relates to art and intimately touches the lives of the people. At this session Mr. Charles Moore, of Detroit, Chairman of the Federal Commission of Fine Arts, will preside, and among the speakers will be Mr. Grosvenor Atterbury and Mr. Paul Bartlett. On Friday morning the theme will be "Manu-

factories and Workshops," from which should issue that art which is both common and fine. The problems of the artisan as well as of the manufacturer and maker will be presented. All of this will be from the viewpoint of the public with the conviction that art is a common heritage and should be shared by all.

The convention will be concluded, as last year, with a dinner at which there will be notable speakers. The subject then will be "The Arts"—Painting, Sculpture, Architecture, Music, Poetry, the Drama, and each will, as it were, speak for itself through some eminent representative; for after all it is the Arts themselves that signify, and it is the artists' point of view in the end which must prevail.

There will, as usual, be entertainments of a social character provided by resident Washingtonians who assure all who attend the convention a cordial welcome. Arrangements will be made as last year to have luncheon served at the hotel in a room apart for the delegates in order that opportunity may be afforded for informal conferences.

An exhibition of Industrial Art—the art of the people—will again through the generous cooperation of the Smithsonian Institution be set forth in the National Museum at the time of the convention. With the experience of the past year and the aid of those possessing expert knowledge it is hoped to make this exhibition of exceptional interest and value.

In order that those who come to Washington may be fully prepared to participate in the discussions which will form an important part of each session, a brief statement will be issued to delegates some weeks in advance in which the special problems under consideration will be concisely set forth. In short, in every way effort will be made to secure positive results and to make the convention of wide interest and practical value both to The Federation in its work and to those who may attend. Our aim is definite and the problems before us are real and tangible.

The need of effort in the line of constructive civilization, which is the mission of the arts, is even more obvious today than twelve months ago. The responsibility

may seem heavier now than before, but the opportunity is certainly no less great. To our young, inventive, commercial nation has been given temporarily at least, the privilege of keeping alive the flame on the altar of Art. It can only be done through singleness of purpose and genuine devotion. To the nation as well as to the individual the faithful fulfilling of this trust means much—more perhaps than we can now know.

## THE POWER PLANT CONTROVERSY

"*An Appeal* to the Enlightened Sentiment of the People of the United States for the Safeguarding of the Future Development of the Capital of the Nation" has been issued in the form of a pamphlet by the American Institute of Architects with the endorsement and concurrence of The American Federation of Arts, American Civic Association, American Institute of Consulting Engineers, American Scenic and Historic Preservation Society, American Society of Landscape Architects, National Academy of Design, National Sculpture Society, and the Washington Committee of One Hundred.

The occasion is the insistence of those in authority, despite the protests of the Federal Commission of Fine Arts and the organizations issuing the Appeal, to erect a Central Power Plant surmounted by tall smoke-stacks on the Potomac River front, adjacent to the park system, which will be permanently disfiguring to Washington.

The only request made to Congress and the Treasury Department is for reconsideration. So far this has not been granted. Much is involved. The case is stated very clearly in the foreword to the Appeal which is written by Mr. J. L. Mauran, president of the American Institute of Architects. This is followed by a history of the proceedings and by the arguments set forth by both sides, Congressional opinions, protests from organizations and individuals, and in the public press. For those who are not familiar with Washington and the Washington plan, maps and photographs are supplied. It is a valuable document and the appeal it presents will certainly not be made in vain to the people of the United States who are open-minded and prefer beauty to ugliness, honor to dishonor.

## NOTES

### ANNUAL COLLEGE ART ASSOCIATION

The Fifth Annual Meeting of the College Art Association of America, will be held at the University of Pennsylvania, Philadelphia, on Friday and Saturday, April 21 and 22, 1916.

Reports will be made by the following committees: Committee on Investigation of the Condition of Art Instruction in American Universities and Colleges, Professor Holmes Smith, Washington University, Chairman; Committee on Books for the College Art Library, Professor Arthur Pope, Harvard University, Chairman; Committee on College Training for Museum Workers, Mr. Joseph Breck, Minneapolis Museum of Arts, Chairman; Committee on Loan Exhibits in College Art Galleries, Professor W. A. Griffith, University of Kansas, Chairman.

One entire session will be devoted to the question: What Instruction in Art should the College A.B. course offer to: (1) The future Artist, (2) the future Museum Worker, (3) the future Writer on Art, (4) the future Layman? Of those who will take part in this discussion may be mentioned: Mr. Edward Robinson, director of the Metropolitan Museum of Art, Mr. Robert W. De Forest, president of the American Federation of Arts, Prof. Allan Marquand, Princeton, Prof. John C. Van Dyke, Rutgers, Prof. George H. Chase, Harvard.

Another subject of importance to be considered will be: The College Art Museum and Art Gallery; (1) A Working College Museum of Originals, (2) A College Museum of Reproductions, (3) Loan Exhibits in College Art Galleries. This discussion will be opened by Prof. Frank Jewett Mather, Jr., Princeton.

Among the special papers to be presented are: "Modern Tendencies in Art," by Prof. Arthur Wesley Dow, Columbia; "The Doubting Thomas," a bronze group by Andres del Verrocchio," by Prof. John Pickard, Missouri; Art Education in Ohio, by Prof. Charles F. Kelley, Ohio; "Sienese Art as Represented in the Fogg Museum," by Prof. George H. Edgell, Harvard. Arrangements are being made to have the art treasures of Philadelphia open for the